

RICHARD STRAUSS'S "ROSENKAVALIER" RICH IN MELODY

While the Comedy Is
Mostly Farce and There
Are Tedium Periods in
Its Unfolding, the Com-
poser of "Elektra" Has
Written Some Lovely
Music for It.

Margarete Ober and Frieda Hempel Distinguish the First Performance at the Metropolitan Opera House by Beautiful Singing and Fine Acting—Large Audience Interested.

By Sylvester Rawling.
RICHARD STRAUSS'S latest venture in the field of opera, "Der Rosenkavalier," got a first public hearing in America at the Metropolitan Opera House last night. It was given outside the subscription at prices from \$2 to \$10 a seat, and it was heard by a very large audience. When it was produced at the Royal Opera House, Dresden, in January, 1911, it set all musical Germany agog, and wherever opera is the vogue it aroused curiosity. That Mr. Gatti-Casazza should produce it here was inevitable. We know now for ourselves the best and the worst of it. Not without significance was the absorbed attention of the audience from first to last, and the fact that not a dozen persons left the house until the last, slowly falling curtain, were completely closed. Then a large majority still lingered to call out the principal singers many times. Simple courtesy would not account for so much. Yet there was much shaking of heads and wagging of tongues in the lobbies between acts by the musically learned.

The Richard Strauss who makes his bow in this "Comedy of Music," as the author of the book, Hugo von Hofmannsthal, calls it, shows a new face to us. The stormy petrel is become a cooing dove, when he isn't a biting nightingale. The insolent capriccios of his music dramas have given place to mellifluous harmonies and dreamy waltz movements. It is not the musical expedient by which the comic element is expressed that first attracts the attention. One rather is carried away by the sheer tonal beauty of the serious parts of the work. In each of the three acts there are lovely bits, and almost at the very end comes a trio that simply is exquisite.

The action drags at times and some of the farce movements are heavy. Not even Mr. Strauss's grand gift of orchesstration could liven them fast. The first act lasted just three minutes less than an hour last night. It could be cut fifteen minutes and made more sprightly. Yet, beginning at 8 o'clock and with two intermissions, the opera was over by 11:15, which isn't late, as operas go.

THIS IS THE STORY UPON WHICH THE OPERA IS BUILT.

The story of the opera, in brief, is that Baron Ochs, seeking the aid of his cousin, the Princess von Werdenberg, wife of a field marshal, in his suit for the hand of Sophie, daughter of a rich manufacturer, Herr Von Fanin, surprises the Princess in her boudoir with Octavian, a young aristocrat, whom she loves. That is, as we would have surprised her if Octavian hadn't quickly assumed the dress of a maid. The Baron makes love to the maid under the very eyes of the Princess, and asks her to dine with him.

It is arranged by the Princess that Octavian shall be the bearer of a silver rose from Ochs to the bride-to-be. Of course, Octavian and Sophie fall in love at sight. They are caught embracing; there is a duel between Ochs and Octavian, in which the former is slightly wounded, and Octavian is sent about his business. To expose the character of the Baron, Octavian, disguised as Marcella, the maid, keeps an appointment with him at an inn, where, of

A WARNING TO MANY

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The physician, in nearly all cases of serious illness, makes a chemical analysis of the patient's urine. He knows that unless the kidneys are doing their work properly, the other organs cannot readily be brought back to health and strength.

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Swamp-Root is sold by every druggist in bottles of two sizes—50c and \$1.00.

National League Magnates and Their New President Photographed To-Day After Governor Accepted Office



E.J. McKEEVER, L.C. RUCH, ACKERLEY LLOYD, JOHN HARRIS, SAM HEDLER, HACKERLAND, J.E. GAFFNEY, S.B. BRITTON, J.C. TOOKE, J. FOSTER, W. BAKER, HARRY HEMPTSTEAD, STANDING—BARNEY DREYFUSS, C.H. EBBETS, GOV. TENER, MRS. BRITTON, GARRY HERMANN, S.T. MCKEEVER, SEATED

course, they are surprised, the Baron is dismissed, the Princess gives up her lover and Octavian and Sophie fall into each other's arms.

Mr. Strauss's overture begins after the manner of his "Till Eulenspiegels Merry Pranks," and from time to time echoes of this work continue to be heard. There are suggestions of "Salomé" and once there is a hint of Rosalie's "Barber." What the orchestra is telling before the curtain rises perhaps twere better not to ask; but when it rises it discloses the ardent love-making of the Princess and Octavian, for which the music is effective. Besides Baron Ochs, a host of tradesmen, aristocrats, beggars and a tenor are admitted to furnish the comedy. When the Baron impatiently brings his cane down upon the notary's book, they all jump and scream, and the orchestra goes bang! like a cannon. The tenor's aria is attractive and there is a pathetic bit of sentiment for the inevitable by the Princess, when she sends Octavian off on his mission.

OCTAVIAN'S ENTRANCE WITH THE SILVER ROSE.

One of the most effective of the stage

pictures is the entrance of Octavian bearing the silver rose. This is at the beginning of the second act. Here the silver rose motif, played on the celesta, is prominent. It suggests the sounds of a magnified jew's-harp. Sophie now has opportunity to sing of her troubles and joys. The comedy is found in the uncouth actions of the Baron and his servants. After the Baron is wounded he rolls off the sofa at a top note from Herr von Fanin, and he tells to the accompaniment of four cannon explosions in the orchestra when his hand is dressed. After all, however, like taste and morals, is a matter of latitude and longitude. Waltz rhythms have prevailed generously, but in this act comes the waltz, and a beautiful waltz it is, too, even though it does not efface the memory of some of Johann Strauss's waltzes.

The third act, at the inn, with Octavian cleverly averting the Baron's attempts to make love to her as the supposed friend becomes broadarse, in which there is lots of non-plus. The appearing and disappearing faces, the accusations of his alleged chidren, all are reflected in the orchestra, but when the turmoil is over and the Baron retires, humiliated and discredited, there is a reversion to the beautiful again in the trio before referred to for the Princess, Sophie and Octavian and a lovely duet between Sophie and Octavian, the latter pathetically surrendered by the Princess. The last to get the pair of lovers. A handkerchief is dropped and the Princess's little Naiad trips dinkingly back to pick it up and remove the last "bit of evidence" before the curtain slowly falls.

Margarete Ober, as Octavian, played

her dual part splendidly. That sort of thing is a bit risky in English-speaking communities. Her Octavian surely was an ardent lover. His manifestations of affection for the girl at fifteen in the morning. More, Ober was just as clever in indicating the boy in girls' clothes. She was in good voice and her singing was excellent.

Frieda Homel was the Princess, a lovely picture from first to last and in the voice. The music suits her. She was much more effective than in some of the coloratura parts she has essayed here. Anna Case had a difficult task to sing Sophie. The music is very high, too high for her really, but she made a brave attempt and succeeded well. Her acting, too, in a bigger part than

usually falls to her was creditable.

Otto Goritz has done better things than Baron Ochs, but evidently he had given the character much study and he was effective. As the opera is presented through the subscription, he is sure to perfect it. Karl Jorn, as the tenor exploited before the Princess, had a curious mishap. He lost himself for a time and had to stop singing. It was a pity, for he was in good voice and the aria was pleasing. Hermann Weil made what he could of Herr von Fanin.

The cast was clever all through. Fine little bits of singing and acting were contributed by Albert Heiss, Rita Fontana, Marie Matfield, Jeanne Mauhouri, Andrusa and Lambert Murphy. **M.R. HERTZ'S WELL DESERVED CURTAIN CALL.**

Alfred Hertz conducted with his accustomed zeal, holding all his forces well in hand. He deserved the curtain call and the hearty applause that followed his appearance. He has been hard at work at rehearsals since Oct. 15. Whatever the final verdict on "Der Rosenkavalier," Mr. Gatti-Casazza de-

HERRMANN TURNS DOWN \$25,000 FOR TINKER OFFERED BY EBBETS

Gov. Tener Officially Meets National League Magnates at Waldorf-Astoria.

President Ebbets of Brooklyn renewed his efforts to get Joe Tinker shortly before noon when he met Harry Hermann in the Waldorf-Astoria, where the National League is holding its annual session.

Drawing his check book out, Knights said:

"Garry, I'll give you \$25,000 for Tinker by certified check now and the rest on goods delivered."

Hermann snuffed and walked away, saying: "It's not a poor offer, but I want players, not money," later. Hermann and Director Stevens of Cincinnati went into conference.

The Waldorf-Astoria's Peacock Alley might have been mistaken for a small section of the Polo Grounds when John K. Tener, newly elected President of the National League, arrived there shortly after noon. The Governor was immediately surrounded by a throng of managers, owners, sporting writers and fans and was given a overwhelming ovation.

This afternoon Tener was officially inducted into office in the first open meeting ever held by the National League magnates.

Gov. Tener made a very brief speech,

then served thanks for the care with which he has prepared it for presentation.

"MADAM BUTTERFLY" AGAIN AT THE CENTURY.

"Madam Butterfly" was brought back to the repertory of the Century Opera House last night, the first open meeting since the season began. The company for "Madam Butterfly" did not borrow in time from the Boston Opera Company and the Aurora had received numerous requests for a repetition of "Madam Butterfly." Last night's cast had Lois Ewell in the title part, Jayne Herbert as Suzuki, Gustaf Bergman as Lieut. Pinkerton and Louis Kreider as Sharpless, the American Consul. Mr. Stendahl conducted a smooth and interesting performance.

JOSEF HOFMANN GIVES ALL-CHOPIN PROGRAMME

Josef Hofmann at his third piano recital in Carnegie Hall yesterday afternoon, played an all-Chopin programme. His program number, which made the second of three groups, was the sonata in B flat minor. His first and third groups included the ballad in A flat major, the nocturne in E minor, the scherzo in B minor, the valse in A minor and the polonaise in A major. Mr. Hofmann's playing was of his best. It was enjoyed by a very large audience.

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